

LETTERS.

Witton Tower,
Witton-le-Wear,
Co. Durham.

DEAR EDITOR,

I must tell you how much I am enjoying Waterhouse's *Architecture*, and the children love it. I sent to the British Museum for an illustrated "Guide" to the Greek antiquities, and last term I had the same to the Egyptian collections, and I find them a great help (1s. each).—Yours, etc.,

ISABEL D. TAYLOR.

40, Upper Grosvenor Road,
Tunbridge Wells.

DEAR EDITOR,

I have been wondering whether any present or ex-students would like to become subscribers to the Scale How Mission Fund, if they knew of its existence. I am writing to all past subscribers to remind them that subscriptions should be sent in quickly, as half of the amount goes towards Miss Mabel Conder's Christmas Tree in connection with her Settlement work, and the other half to Miss Janet Smyth's C.M.S. Uganda work. I do not feel that the number of subscribers last year (25!) is by any means *representative* of our Association, and they are mainly those who have been present at one of the Conferences when an appeal was made for subscribers. I know that at Christmas-time there are many purchases to be made, etc., but there may be some who would like to give a small annual subscription to mission work done by our own students.—Yours, etc.,

KATE S. WOOD.

DEAR EDITOR,

... I am holding classes in Edinburgh, and Mademoiselle Mottu, from the House of Education, is going to join a class there. Miss Mason is perfectly delighted with the

method. I have just come back from giving the lectures at Ambleside, and also giving the students two lessons, and Miss Mason says it is the thing she has been looking for all her life. She is hoping all her old students will study it. . . .
—Yours, etc.

HENRIETTA KRÜGER.

DEAR EDITOR,

On Monday evening, November 25th, I went to the London University to hear Monsieur Dalcroze lecture on "Rhythmic Gymnastics," or "Eurhythmics," as the subject is sometimes called. Monsieur Dalcroze has a college in Dresden, where he teaches, and there are, I believe, already a good number of teachers trained by him. The whole lecture was illustrated by exercises performed by six pupils—French girls—whose ages ranged from eleven to fifteen. Two of these had been under instruction only one year. The exercises were very varied, and I think a description of some of them will perhaps best explain the subject of the lecture. I will therefore try to describe a few.

(a) The girls walked round in a circle, beating time to a tune with their arms, and showing the notes with their feet by the varying rapidity of their steps—e.g., they would beat three with their arms, and their steps would show crochets, quavers, semi-quavers, etc.

(b) They would beat time to any tune played—stop at a given signal—e.g., Monsieur Dalcroze would call "sept," and then after seven bars start again. All the six girls started absolutely together, showing that they could count time perfectly; most of the audience were out by two, three, or more beats, they were always too quick. Sometimes Monsieur Dalcroze called "trois," "huit," or "douze"—in fact, any number—but the girls were never wrong in starting again.

(c) They beat three with one hand and four with the other, changing in a moment at a given signal. This exercise is

varied till the final movement is to beat two with the head, three with one hand, four with the other, and five with their feet!—all, of course, to one given standard of time. (In this last it seems to me that the end attained is not worth the great strain of accomplishment.)

(d) The girls listen to a few measures of music—new to them—and then run round the room interpreting time and rhythm correctly and the meaning in any way they please.

There were very many exercises; the final one was, however, specially pretty:—

(e) Monsieur Dalcroze played one of Bach's Fugues, and the girls divided up into twos. The three couples represented the three parts of the fugue, and ran in various directions interpreting the music and giving the notes with their feet. At one time they all separated, at another two couples would be together, at another all three together—they moved as the music spoke.

The girls seem able to conduct quite difficult music for their class-mates to sing, and show a wonderful knowledge of key modulation.

Several of the exercises have been adopted in dancing classes, and they are most graceful. Mrs. Wordsworth does a good many, I believe, with her pupils.

Perhaps some other students were present at one of Monsieur Dalcroze's lectures, as he gave several in the provinces; if so, it would be interesting to hear from them. —Yours sincerely,

WINIFRED KITCHING.

“Scale How.”

DEAR EX-STUDENTS,

This term, which the students wish would pass slowly, has simply flown, and now at the end it seems but a short time since the return in September. After about ten days the final criticism lessons were begun, and Mr. Oscar Browning arrived on October 28th. Probably all can picture the waiting and expectation in the classroom while the S.M.

and J.M. were in the drawing-room, and then eventually their return and the glad squeals of those whose favourite lesson had been chosen. Next morning the lessons were taken, and the students waiting in the dining-room were divided into two bands—the anxious ones waiting their turn, and the exceedingly jubilant people who had finished. This was the sort of thing that went on for the next two mornings, for the *viva voce* language finals were heard in the library, three students at a time, while the rest worked or read; occasionally there was a great buzz of talk to greet each returning trio. After the criticism lessons on Tuesday there was an exhibition of handicrafts, and that same afternoon the English prose and poetry reading examination and a dancing display, while the evening was devoted to a scratch musical programme. The next afternoon there was an “at home,” at which the seniors played and sang, and the juniors acted again scenes from “The Rivals.” Miss Mason has had a stage made about a foot high to fit the window in the classroom exactly, and it is a great advantage; it is in two pieces, and so can be taken in and out easily. Another arrangement now is the substitution of curtains for shutters for a play, in order that the windows can be opened; this is a real boon, as a play means a full room and consequent heat. On Thursday, the 31st, the staff lessons were given in the morning, and at night Mr. Browning lectured on the Montessori method of education. After it was over there was a short discussion, which, however, we need not repeat, as Miss Mason has told us about this method in the November number of the P.R.

After the strenuous week was over we frolicked at the Hallow E'en party. It started in a perfectly gruesome manner, for each junior, disguised, was led into the classroom, where goblin lampshades allowed but a glimmer of light, and a row of demon-like masked heads was all that was seen of the “guessing committee.” In solemn silence

the victim was led before these heads—the bodies being hidden by rug-covered chairs—and when they had muttered the right name she was led to the Inferno behind the curtains, where a violin wailed and wet sponges seemed to abound. When this was over the frisk proper began; an orchestra of combs, bells, jew's harps, etc., made merry mad music, and this was followed by songs written for the occasion. Later a circus trainer with her performing horses arrived; these came originally from Germany, and were most entertaining. They are made of painted cardboard, and open along the back, so the rider, with coat, hat, hunting-crop all complete, can get inside and make her steed curvet, prance, waltz, in fact, do anything she pleases. Limericks were made on each of the seniors, and every junior drew one, guessed who it was, and so won a supper partner. This again was a mysterious affair, conducted in semi-darkness, waited upon by ghosts with clanking chains, while fortune-telling went on in a gipsy-like hut. Afterwards there were the usual competitions: biting in vain at a swinging apple, balancing in a basket, ducking for nuts in a basin of water, and so on.

Mrs. Franklin came on Friday, November 22nd, and the horses, orchestra, and songs were repeated for her benefit; and on the following Monday we had the Handel drawing-room evening, which everyone much enjoyed. Three of the Practising School girls played, and I believe that during the term they had heard all the music set, reserving "The Messiah" for Sunday evenings.

On Thursday, the 28th, we had the Art examination, set and corrected as usual by Mrs. Firth. After a week or two we went to the drawing-room, and Miss Mason gave away the beautiful pictures; the first prize, "Christ and the Tribute Money," by Titian, and the second, "The Madonna of the Rose Hedge," by Francia. Of the former, Miss Mason said that it kept before us a side of Christ's char-

acter which is apt to be lost sight of to day, viz., His justice, for God is also "a just God."

We had a heavy fall of snow at the end of November, and a snow-man and two teddy-bears, or what were supposed to be such, disported themselves near the verandah.

On November 9th Miss Krüger came, and that evening gave us a lecture on this new method of learning French. The results in her case are truly wonderful, and it was not, as she said, that she was naturally a good linguist, for she had tried before to learn French and found it dull and impossible; however, by this new means she mastered the accent in nine months. This mastery was perfect, and during the recitations at the end of the evening carried some of us back to our days in France. Next day two lessons of an hour each were given to six of the students together while the rest listened. The secret of the whole thing lies apparently in the beat, for if a vowel only is being sounded, the pupil keeps it on for one beat without moving the shape of her lips—of course, the shape must be right before she begins, and she keeps it so by watching her mouth in a hand-mirror. Gradually the students worked through different vowel sounds, and when it came to long words, such as "adaptation," the beat had to be, as always, quite regular, and one for each syllable; thus, a-da-pta-tion—four syllables, four beats, and every consonant beginning a new syllable. The practical improvement during the lesson was so marked that it carried conviction with it. Of course, as Miss Krüger said, a good vocabulary and idioms can only be acquired abroad; but it is indeed a tremendous advance to know at last the secret of a good accent, viz., practice in phonetics plus the rhythm; but the latter is the great discovery, for practice in vowel sounds has been made part of all teaching, and yet the resultant accent has not been French.

On December 7th we had the children's party, which began at 3.30 with two short plays by the Practising School

pupils; after tea the classroom was darkened and seven students singing carols came in through the windows; they were sprinkled with cotton-wool snowflakes and glistening frost and carried lanterns—it was most picturesque. When they had finished there came Father Christmas dragging a huge cotton-wool snowball in which were the presents. These were given away by four snow-men, who were intensely amusing in their utterly expressionless and unmoved expressions; wrapped in sheets, with whitened faces, battered hats on their heads, and bits of stick in their mouths, they shuffled here and there delivering the books which Father Christmas tucked into a fold. Altogether it was a most delightful and ingenious plan for a children's party.

December 9th was the day of the dance, which, as usual, everyone enjoyed enormously; the whole evening was thoroughly festive until the singing of "Auld Lang Syne."

On Wednesday, Thursday, and Friday mornings we had the final examinations, and on the two first evenings two "Talks," one with Miss Mason and Miss Williams about the future and the use of those two responsibilities, time and money, and another with Miss Kitching, who explained the working of the P.N.E.U.

One evening there was intense mirth, for some delightful person proposed having an exhibition of all the portraits painted during the two years. Some had a slight likeness to the sitter, but others were the most amusing travesties. Everybody delighted in them, and one heard such remarks as, "Who did that one of me? My nose is looking to the right!" uttered with much humorous appreciation. It provided an hour's real enjoyment. Then again, one or two were quite good, and really bore some resemblance to the sitter.

The drawing-room evenings this term have included

"Tschaikowsky," by Miss Rohde; "Charles Kingsley," Miss Other; and "Sir Walter Scott," Miss Couchman.

The Poetry Club is still supported with much enthusiasm, and was able to give two books to the library—"Studies of Great Composers," by Sir Hubert Parry, and "The Poems of Robert Bridges."

With good wishes to you all for the New Year, from
THE PRESENT STUDENTS.

NOTES FROM CRITICISM LESSONS.

A rule for mathematics, geometry, and arithmetic: "If we give children plenty of time, they use it to think of something else, therefore such a lesson must be brisk."

Don't say "speak up" constantly to children during the lesson. Before beginning, say to the pupils: "Don't let me have to say 'speak up' during this lesson, it is so silly."

"Notice the things that inconvenience the children, such as sun in their eyes, not enough room. Bring in the motherly element by seeing that they are sufficiently at ease."

"It is not well to put work on children's consciences; it should be done with their hearts joyously. In drill the teacher must throw out so much sympathy that she communicates joy and prevents dullness. Joy is at the bottom of good Swedish drill."

FRENCH PRONUNCIATION.

On Monday afternoon, November 11th, Mrs. Franklin, with her usual kindness to us students, invited some of us to hear a lecture on "French Pronunciation" given by Miss Henrietta Krüger. We who were thus privileged felt almost selfish in listening to what every Scale How student would have revelled in! It is impossible to reproduce the lecture

as it was given, but I should like to pass on some of the points, which will probably be helpful to those who are teaching French.

The chief cause of incorrect pronunciation is a faulty hearing. The first step, then, is to train a pupil to hear the difference between sounds—the sound which *he* makes and the sound which *should be* made. We English have a difficulty in producing one pure sound. Take, for instance, the sentence *C'est très beau*. Our pronunciation is *saye traye bo-oo*, thus each vowel is given two distinct sounds; the *a* merges into *e* and the *o* into *oo*. French vowels are one pure sound made without altering the position of the lips or other facial organs during the formation of the sound. There are fifteen such sounds, all of which should be studied and practised until the pupil has mastered them.

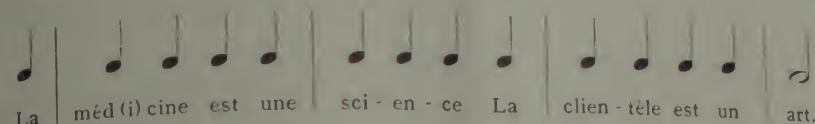
Take the word *Canada*. The English divide it into syllables thus, *Can'-a-da*, but the French into *Ca-na-da*, beginning each syllable with a consonant and giving to each equal emphasis. It will be found by examples that one of the rules of French pronunciation is to begin each syllable with a consonant. We may practically form a rule, too, concerning an equal amount of stress to be laid on every syllable. There are, of course, exceptions, which will be found to be matters of expression, in particular; for instance, *Elle est charmante*. To say the word *charmante*, giving to both syllables an equal amount of emphasis, would not convey the enthusiastic idea we have in mind. As in English we should say *She is charm'ing*, so in French we say *Elle est char'mante*.

Another point which may be useful to those who are teaching is to remember that the consonants *m* and *n*, when following a vowel, are used only to give the nasal sound to the vowel, and must not be sounded—e.g., *combien*.

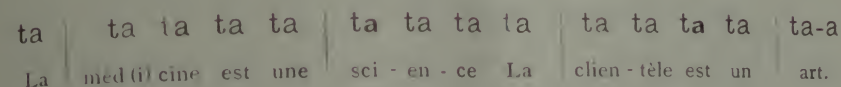
In pronouncing French we need to pay more attention to the vowels than to the consonants. The word *subtle* leaves

the impression of consonants, whereas in French we hear more of the vowels—*subtil*.

In order to show how much *rhythm* there is in the French language, the lecturer set some sentences to musical notation, each syllable being represented by a crochet or minim in common time, e.g.—



or, if we use Mrs. Curwen's method of "ta-ing," it would be:—



We, who have been pupils of Mlle. Mottu, hardly need to be reminded of the importance of "la liason"; it is, however, very necessary to instil into the minds of our pupils the French aversion to "shocks." They must learn to pass from one syllable to another without a break in the continuity of sound.

I will not trespass further on our editor's limited space, but if any students feel their French accent to be languishing, and if they can afford to give the time (and money!) to a course of lessons, we might perhaps be able to arrange such a class. Mrs. Franklin suggested that it might be held one evening in the week when we could meet at some London student's home or schoolroom, and she most strongly recommended it.

F. W. YOUNG.

BOOK LIST.

Heredity and Society: Whetham. (Longmans, 6s.)
Important book on sociology.

Charlotte Sophie, Countess Bentinck; Her Life and Times, 1715-1790. By Mrs. Aubrey le Blond. (Hutchinson, 24s.)

Letters and memoirs of a woman who lived during the French revolt and rise of Napoleon and met all the interesting people of the day.

The Diary of Frances, Lady Shelley, 1787-1817. (Murray 10s. 6d.)

An intimate friend of the Duke of Wellington, Metternich, etc., and has much to say about Shelley and Byron.

The Rise of the Greek Epic. By Gilbert Murray. (Oxford University Press, 6s. 6d.)

A most fascinating book.

The Greek Genius and its meaning to us. By R. W. Livingstone. (Murray, 6s.)

Life's Basis and Life's Ideals. By Rudolf Eucken. Trans. by Widgery. (Black, 7s. 6d.)

Nature in Italian Art: A Study of landscape backgrounds from Giotto to Tintoretto. Emma Gurney-Salter. (Black, 7s. 6d.)

Livingstone the Pathfinder. By Basil Matthews. (Frowde, 2s.)

For boys and girls.

How to use the Microscope. By C. A. Holl. (Black, 1s. 6d.)

A guide for the novice.

Life of St. Francis of Assisi. By Father Cuthbert. (Longmans, 12s. 6d.)

"Father Cuthbert has more nearly attained the goal of St. Francis's final biographer than any other writer."
—*Times*.

Cambridge History of English Literature. Vol. IX. From Steele and Addison to Pope and Swift. (9s.)

A Child's Book of Warriors. (Dent, 5s.) Illustrated.

Fascinating tales of Charlemagne, Olaf the Viking, Justinian, and English heroes

Our Island Saints. By Amy Steedman. (Jack, 7s. 6d.)

Francis Willard: Her Life and Work. By Ray Strachey. (Fisher Unwin, 5s.)

A very interesting and vivid account of this wonderful woman who started a great temperance crusade in America.

Deutscher Balladenborn. (2s. 6d.)

An excellent collection of ballads and folk-songs.

Deutsches Jugendbuch. (3s.) Illustrated.

A collection for older children of tales and legends.

Neues Wunderhorn. (2s. 6d.)

A collection of folk-songs with popular melodies to which the songs are sung.

E. A. PYPER.

VELASQUEZ.

Velasquez was born in 1599 and died in 1660, being therefore a contemporary of Rembrandt, and, like him, a disciple of light. His artistic life is divided into three periods by two visits which he paid to Italy, the first in 1629 and the second twenty years later.

In 1628 Rubens met Velasquez at the Court of Philip IV. of Spain, and was much impressed by his work. He appears to have had no influence on Velasquez's style, but he inspired him with a keen desire to see Italy and the works of her great painters. This Philip gave him permission to do, and he set out in the train of Spinola, the conqueror of Breda, from whom he no doubt gleaned much that was of assistance to him later on in the "Surrender of Breda"

"The Forge of Vulcan" (date probably 1629 or 1630) was painted during the first stay in Italy, and is conveyed in tones of brown, unlike the silvery colouring of later works. The gods' smith is working in his forge when Apollo arrives with the news that Mars has carried off Venus, Vulcan's wife. The red-hot iron drops on the anvil, Vulcan gazes with

horror at the dazzling figure of the sun-god, and the four workmen gape with surprise. These latter are the most admirable features of the picture, they are so virile, and much more imposing than either of the gods.

Don Balthasar Carlos was the eldest son of Philip IV., and the portrait of him which we are to study was painted in 1632, when he was three years old. The background is a dark curtain with gold fringe and tassel, and the little prince wears a dark dress covered with a gray pattern and a blue-red scarf over one shoulder. His plumed hat lies by him on a cushion, one hand grasps a stick, and the other his small sword. He is such a fearless-looking child, in spite of his quaint attire, and his dark eyes are especially beautiful.

"Surrender of Breda," or "Las Lanzas," as it is often called, was painted between 1635 and 1647. It represents the moment when Justus of Nassau, the vanquished, offers Spinola the key of the town, who, instead of taking it, courteously bends towards him and places his hand on Justus's shoulder. This picture was painted as a decorative panel for the king's new palace, hence its great variety of colour. The flag is blue and white, the arms are steel and gold, and there is a soft light over all. The landscape bears the signs of war in the smoke which rises in the distance. The two central figures would tell their story quite plainly without any surroundings, and the figure of Spinola has been compared with that of Admiral Pulido, in our National Gallery, as a very faithful portrait.

About this time Philip IV. lost his wife Isabella, and shortly afterwards married Maria Anna of Austria, whom Velasquez frequently painted. It was also at this time that the second visit to Italy was made, and after his return in 1651 his most famous pictures were painted.

The Infanta Marguerita was born in 1651, and her portrait in the Louvre shows her about three or four years later.

She wears a dress of pearl-coloured taffeta with black lace trimming and a gold chain. One hand rests on a chair and the other holds a flower. Her dark eyes recall her half-brother Don Carlos, and the painter has caught the childish charm that no stiff court dress can hide. There is in the Wallace Collection a portrait of her when some years older. The dress is much the same, but her fair hair is parted on the other side, and a troubled look mars the expression, as if life were not very easy for the young princess.

"Las Meninas" (the Maids of Honour) was painted in 1656, and the story runs that as Velasquez was painting the portrait of the king and queen, the Infanta came in with her ladies, and the natural effect of the group and the wonderful lighting induced him to paint it. The Infanta has asked for a drink, which one lady on bended knee is offering to her, while the other lady curtsies to her. On the right are the two court dwarfs, with a very fine mastiff, while on the left is Velasquez himself at his easel. There are two more attendants in the background—a nun, and an officer of the Court; while in the distance Nieto, marshal to the Queen's Court, draws back a curtain to allow the sunlight to stream in. In a mirror may be seen the reflection of the King and Queen, the former of whom is said to have painted in the red cross of the Order of Santiago on the artist's breast. This picture has been called the theology of painting and the philosophy of art, so wonderful is the light, which recalls some of Pieter de Hoogh's interiors.

The sixth picture is "Las Hilanderas," the Spinners or Tapestry Weavers. It was painted about 1656, and shows the interior of the royal tapestry works. It is full of light and life, and the colour scheme of red, green, grey and black is described as being blended with consummate skill. The subject is nothing, and, as Velasquez said of himself, it mattered little what he painted compared to how he painted. His life was a very busy and happy one, for besides being

Court painter he had various other duties. It says much for his personal charm and character that he should for so long have retained the friendship of such a king as Philip IV.

The series "Masterpieces in Colour," gives "Las Meninas," "Surrender of Breda," and, I think, "Las Hilanderas." The *Encyclopædia Britannica* gives an interesting account of his life.

M. E. DAVIS.

"ON WOMAN SUFFRAGE."

FROM A BUDGET.

I find among my male folks, that while most of them are in favour of woman suffrage, the view they take of it is this: they (the men) are still the largest wage-earners, and as wage-earners tremendous problems are facing them in the difficulties of adjusting capital and labour, the disputes between which seem to affect in some degree every business man one knows. And when on the top of that they have to consider issues like Home Rule and Tariff Reform and the Insurance Act and their possible effects as parts of the law of the land, they simply say, "Until these things settle down a bit we can't give the time"; but when the country hasn't got such vital things before it, their vote will probably go to give women the vote, *if enough of us want it* (personally I don't believe enough of us do want it). Still, all this is a very male outlook, I know, and no doubt keen suffragists would say their vote was more important than all else!

D. E.

I am in favour of woman suffrage, and an extensive suffrage, too; but the militant spirit has got so serious now that every woman interested in woman suffrage should disassociate herself from such tactics and always denounce such methods. They have been secretly admired too long.

I do wish women would denounce them without a "but." They can show "devotion and self-sacrifice" just as much in following womanly methods of advancing their cause. I think you will notice that they always take care that all their sufferings shall receive due praise. They *do* suffer, for instance, in their hunger strikes; but it is all ostentatious, for the glory of it. I am tired of their pose of "injured martyrs"! They bring their sufferings on themselves and then cry out to be pitied and noticed. Also their methods are gradually producing a hardening effect on their characters, I think. They seem to look on life very bitterly. I think they are really damaging the womanhood of England. They are to be *pitied* for their misconceptions and self-deceit, but *not* admired. They may think they are working for a wonderful cause, and that they are ready to suffer for it; but it is the attractive pose of being martyrs to a cause that attracts them more, I think, than the cause does itself. Surely it is time that all non-militant suffrage societies should join in a strong demonstration against them, or have meetings to prove how misleading are the ideals of the militants. The people who support the militant party with money are just as bad as the aggressors themselves, if not worse. I wish all women, who have the time and power for public speaking, would do their utmost to show the evil and harm of this militant spirit; women should write and try to suppress the movement, so that it shall not grow. Of course the suppression must be lawful. I do not believe these militant women will be satisfied when they get the vote. Of course there is more that *I* should like to see come, but it cannot be forced. They will probably soon think it right to bring in any law by militant methods.

A. C.